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PRESENTS...

*The Merry
Widow*

BY FRANZ LEHÁR

Cork Opera House

1st to 5th December,

1987





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THE MERRY WIDOW

Original Operetta in Three Acts by Victor Léon and Leo Stein

Music by **Franz Lehár**
New Book and Lyrics by **Phil Park**
Music Adapted and Arranged by **Ronald Hanmer**

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The Merry Widow

'The Merry Widow' — the most popular operetta of the 20th century — was performed for the first time in Vienna in 1905. Vienna, bourgeois and conservative, failed to recognise this fiery spirited masterpiece. After a tremendous success in Berlin 'Die Lustige Witwe' (The Merry Widow) caused such enthusiasm, that (to quote an American newspaper) "everywhere in the world there were Merry Widow biscuits, puddings, salads, hats, shoes, cigars etc." Its success was all the more remarkable since the operetta form had declined to such a degree that it was considered dead.

When we consider the masterpiece that it is, from the brilliance of Anna's entrance song, the melodious 'Vilja', and the leitmotiv of the love waltz to the chorus of the Grisettes, we can understand its great and continuing success.

Period: The turn of the century.

THE STORY

Scene: A salon in the Pontevedrinian Embassy in Paris.

ACT I

At a ball given by the Pontevedrinian Ambassador, Anna Glawari meets again, the love of her youth — Count Danilo. Their marriage had been prevented at that time by family interference. Anna, then a poor but beautiful peasant girl, married an ageing banker who died after a brief period, leaving Anna fabulously wealthy. Anna, young, beautiful, and now a rich widow, is pursued by all. Fearing that Anna would marry a foreigner and would therefore drain the State of Pontevedro of its much needed wealth, Baron Zeta suggests to Danilo that he should marry her. Danilo, however, rejects this proposal because he does not want Anna to think that he is wooing her for her money.

So concerned is Baron Zeta about the situation, that he does not notice a relationship between his young wife Valencienne and Camille de Rosillon. But Valencienne, in a moment of realism, encourages de Rosillon to marry the widow. Though surrounded by a host of admirers, Anna has eyes only for Danilo, who persists in a proud reserve.

ACT II

At a Pontevedrinian soirée, Anna charms one and all with her delightful 'Vilja'. In the meantime, Baron Zeta, Njegus and Danilo pursue their objectives of preventing marriage between Anna and any foreigner and uncovering the identity of de Rosillon's sweetheart.

Valencienne, discovered in the summerhouse with de Rosillon, is saved from embarrassment by the ever diplomatic Njegus who requests Anna to exchange places with her. To Danilo's horror, Anna appears with de Rosillon at the summerhouse door and mischievously announces her betrothal to de Rosillon. Too much for Danilo, he furiously accuses her of playing a trick on him. She now knows that Danilo loves her.

ACT III

Anna resorts to a stratagem. She tells everyone that she will lose all her money if she ever remarries. When at last Danilo declares his love to her, she confesses that in fact this was untrue.

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Artistic Advisor: Patrick Murray.

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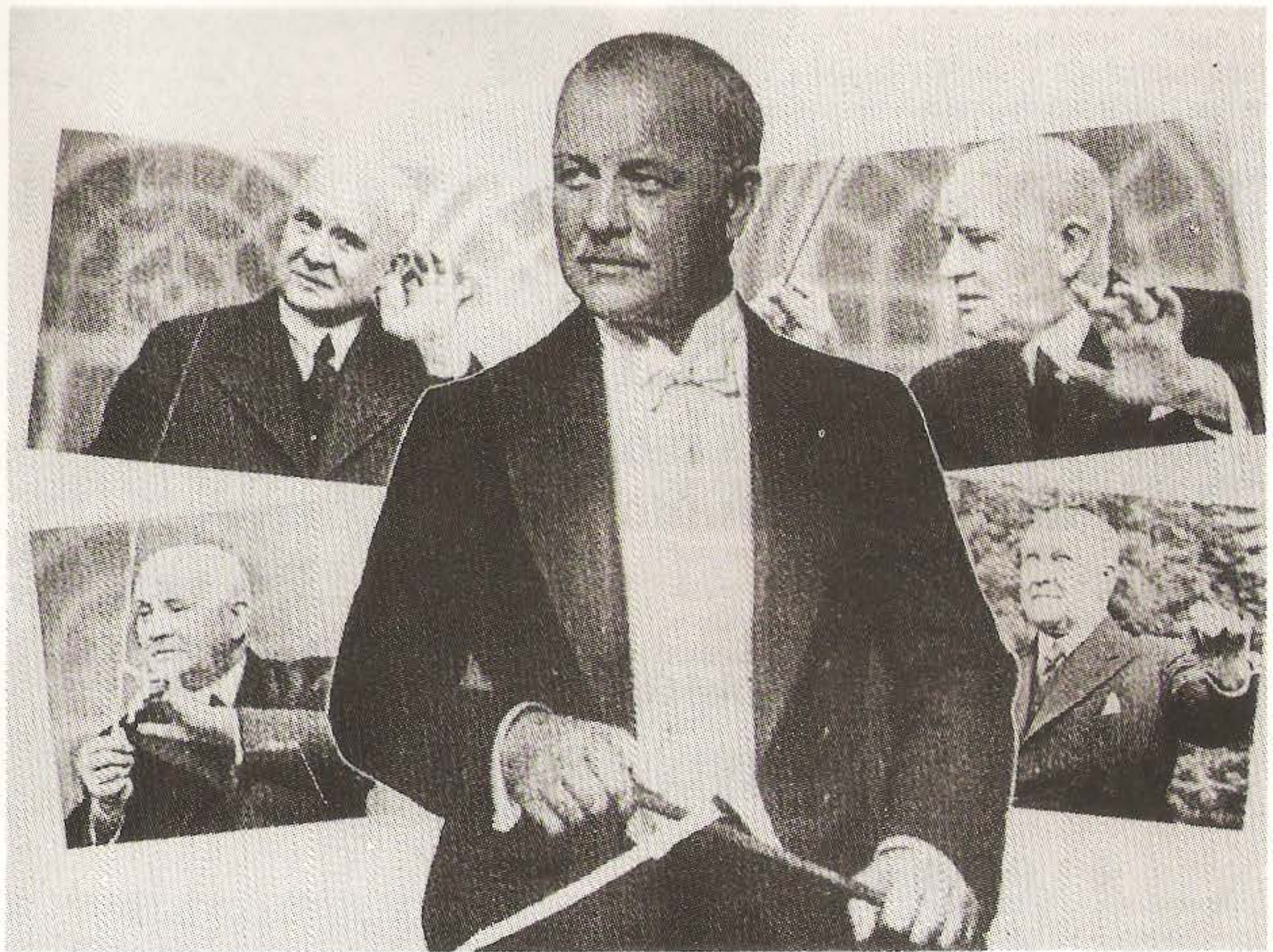
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FRANZ LEHAR

COMPOSER



Franz Lehar was born in Hungary in 1870 but is often considered to be an Austrian composer. It was in Austria that he spent most of his life, and in Vienna where his greatest successes had their first performances. He was the leading operetta composer of the 20th century, being solely responsible for the revival of the genre following the success of 'The Merry Widow' in 1905. From then until his death in 1948 Lehar remained one of the most popular composers of light music.

Franz Lehar's works are characterised above all by a profuse flow of melody. Like Strauss, he could give a melody an unexpected but natural-sounding turn. Nowhere is the freshness of his invention better displayed than in 'The Merry Widow'. Few leading roles have such effective entrance songs as have Anna Glawari and Danilo Danilovitch. This originality is maintained throughout the score. Lehar was also fortunate in having a good text. Thus, the waltzes occur as an integral part of the action, and the story strikes an ideal balance between reality and fantasy. There is a fine combination of romance and wit, in a succession of interesting situations.

During the war, Lehar remained in Vienna and Ischel. Though his wife was Jewish, and though several of his friends and collaborators died in concentration camps, Lehar suffered from the embarrassing situation that 'The Merry Widow' was widely known to be one of Hitler's favourite works. Always wrapped up in his music and unwilling to become involved politically, his failure to protest at Nazi atrocities at first made him an object of suspicion after the war. Suffering ill-health, in 1946, he moved to Zurich, where his wife died in September 1947. The following summer he returned to Ischel where he died soon afterwards.

His villa at Bad Ischel is now a Lehar museum. A memorial in his honour was unveiled in front of The Kursaal in 1958.



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MARY McSWEENEY has won the Vaughan Williams Prize, the Dorothea Crompton Prize (twice) for Liedgesang, and the Heilbut scholarship for operatic interpretation.

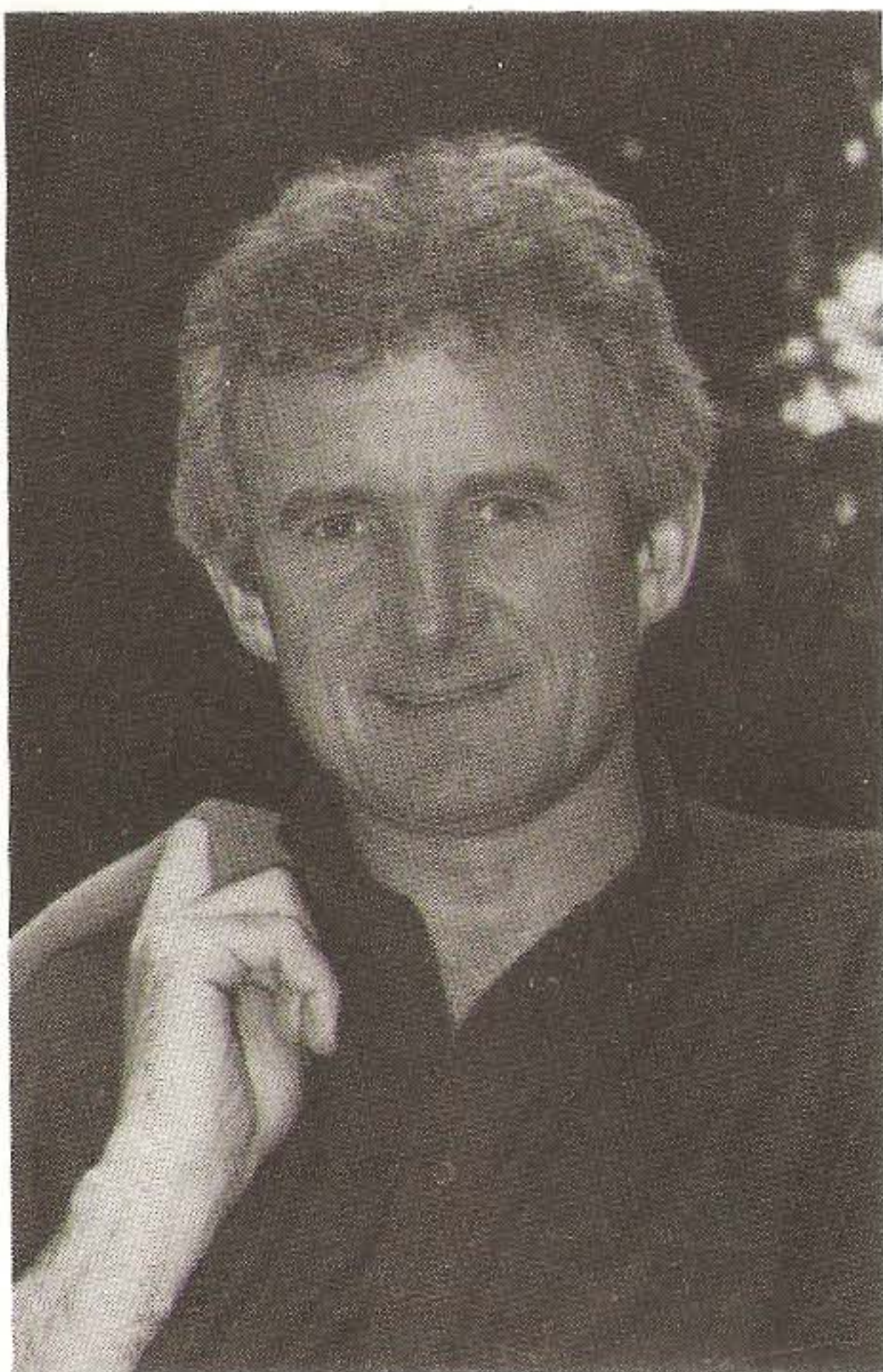
She has sung 'Mimi', 'Pamina', and the 'Countess' in 'The Marriage of Figaro', 'Manon' in Massenet's 'Manon', 'Marie' in 'Verkaufte Braut'. She has played in Aachen, Wiesbaden, London, Mannheim, Brussels, Cologne, Karlsruhe, and at the International Festivals of Ludwigsburg and Namur. Is it possible that it is only now that we, the people of Cork, invite her back to her native city for her first major role of note here?

Mary was born in Cork and obtained her degree at U.C.C. She won a three year scholarship to the Guildhall in London.

Mary has also a special love of concert and recital, which has enabled her to sing with some of the best orchestras in the world, such as the Royal Philharmonic at the Festival Hall, the Hungarian Philharmonic (Kodaly, Te Deum), the London Academy, Stuttharter Philharmaniker, Searlandisches Rundfunkorchester, and many others.

Dublin audiences have heard Mary in the performance of Judas Maccabaeus 1985 'The Creation' 1987 at the National Concert Hall with the RTE Symphony Orchestra.

Welcome back, Mary!



JOHN O'FLYNN (baritone), nephew of the late Fr. O'Flynn of 'Loft' fame, developed his love of theatre in Cork. 'Mark Anthony', the 'King' in 'Hamlet', 'Bassanio', among others, led him to the professional life, which he began in the 'Abbey'.

Later, he moved to London and appeared altogether in some 70 productions on stage, radio and TV. Musicals, cabaret, old time music hall and pantomime brought him all over England, to Canada and in Russian and English liners, to the Mediterranean, North Africa and the Caribbean.

Deciding to concentrate on opera, he went to Rome where he studied with Paolo Silveri at the Conservatorio di Santa Cecilia.

It was there that he auditioned for 'some people from Ireland' — who turned out to be the Dublin Grand Opera representatives; a strange coincidence which brought about his operatic debut in his native land.

Since then, he has performed in Germany, Italy, England, and repeatedly in Wexford and in every season of the Cork City Opera Festival.

His performances have included numerous concerts, oratorios, regular radio broadcasts and the RTE programme 'John O'Flynn Narrates'. Commercial records and tapes: 'Cork 800', 'In Happy Moments', 'Old Time Music Hall', and the original recording of 'La Straniera' by Bellini. John O'Flynn studies with 'Lorenzo Medea' in London.

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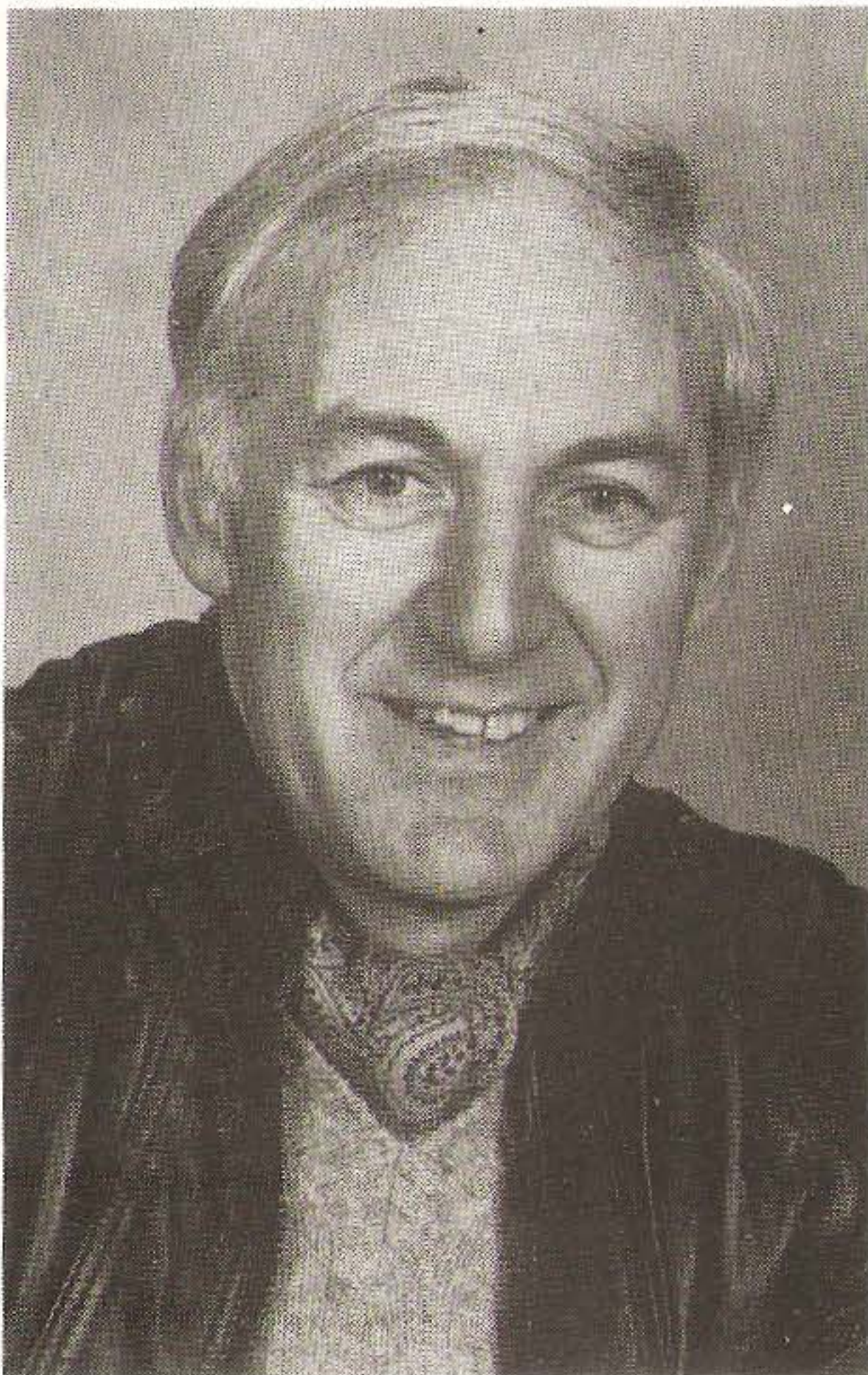
DEIRDRE CROWLEY is a native of Cork, and a graduate of UCC. Her extensive musical studies began in Cork's School of Music and have taken her to London's Guildhall School of Music and Drama, Geneva and Aidedburg.

In her brilliant career to date she has won many prizes including top awards in the Cork Feis, Dublin's Feis Ceoil, and winner in 1985 of Ireland's Golden Voice Competition.

Her performances have included 'The King and I', 'Maritana', 'The Merry Widow', 'Martha', 'Cavalleria Rusticana' and, of course, a highly successful appearance of RTE's 'Music For Me'.

Deirdre and John O'Flynn performed in the much acclaimed 'Concert from the South' — celebrating 60 years of Cork Local Radio.

After a lengthy contract at Covent Garden, she returns to Cork to play 'Valencienne'.



DES MANAHAN, born in Waterford, studied singing under Elizabeth Downey. His performing career spans almost 35 years beginning in his schooldays and includes drama, grand opera, oratorio, light opera, musicals, variety, old time music hall, even a dance band.

Des was in at the beginning of TV with three appearances in Joe Linnane's talent show, performing jazz with his own trio, accompanying himself on guitar. More recently he has performed in many TV shows with 'Tops of the Town'. In the drama field, he has appeared in numerous productions with Waterford Dramatic Society and Smith School of Acting. Productions include 'Far Off Hills', 'All My Sons', 'Double Door', 'Wanted One Body', 'Ten Little Niggers', Beckett, 'All Our Wives', 'Playboy of the Western World', 'Riders to the Sea', 'Pygmalion', and 'Valley of Twisty Windows'.

Performances in grand opera with Waterford Operatic Society include 'Maritana', 'Rigoletto', 'La Traviata', 'Il Trovatore', 'Don Pasquale' and 'Lucia Di Lammermoor'. Des has appeared in many light opera/musical productions with the De La Salle Musical Society, the Edmund Rice Musical Society and guests each year with the Glasnevin Musical Society, Dublin. Performances include 'The Vagabond King', 'Desert Song', 'Student Prince', and many others.

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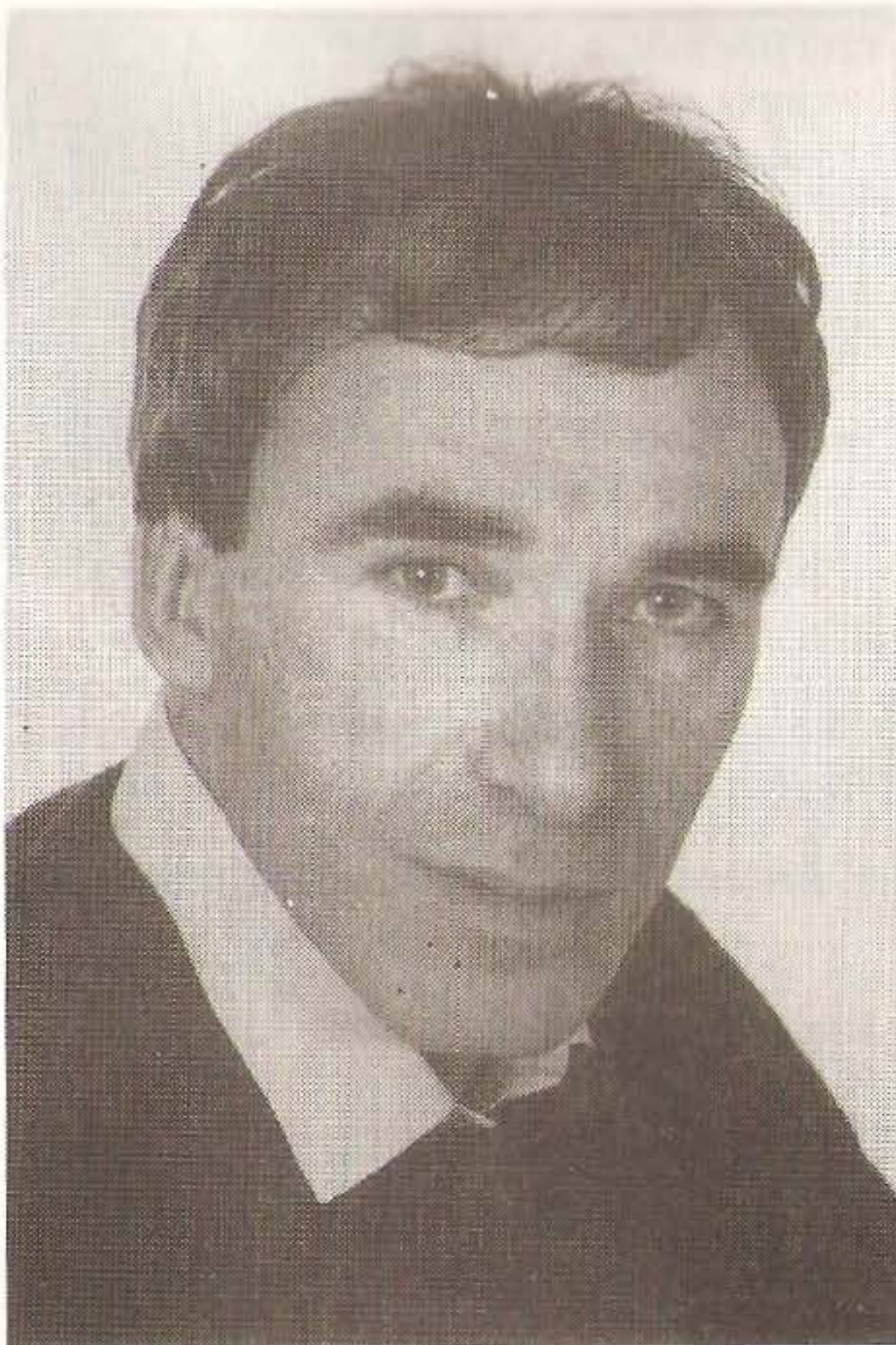
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ROBERT CAVENDISH, a latecomer to the theatre, left the highflying business executive life with its fast cars and financial compensations for the tough exacting position of Assistant Stage Manager in the Bristol Old Vic Theatre Company.

Theatre life does have its compensations, however. Robert toured the length and breadth of India in Shakespeare's 'Macbeth', and has also appeared in 'Whose Life Is It Anyway?'.

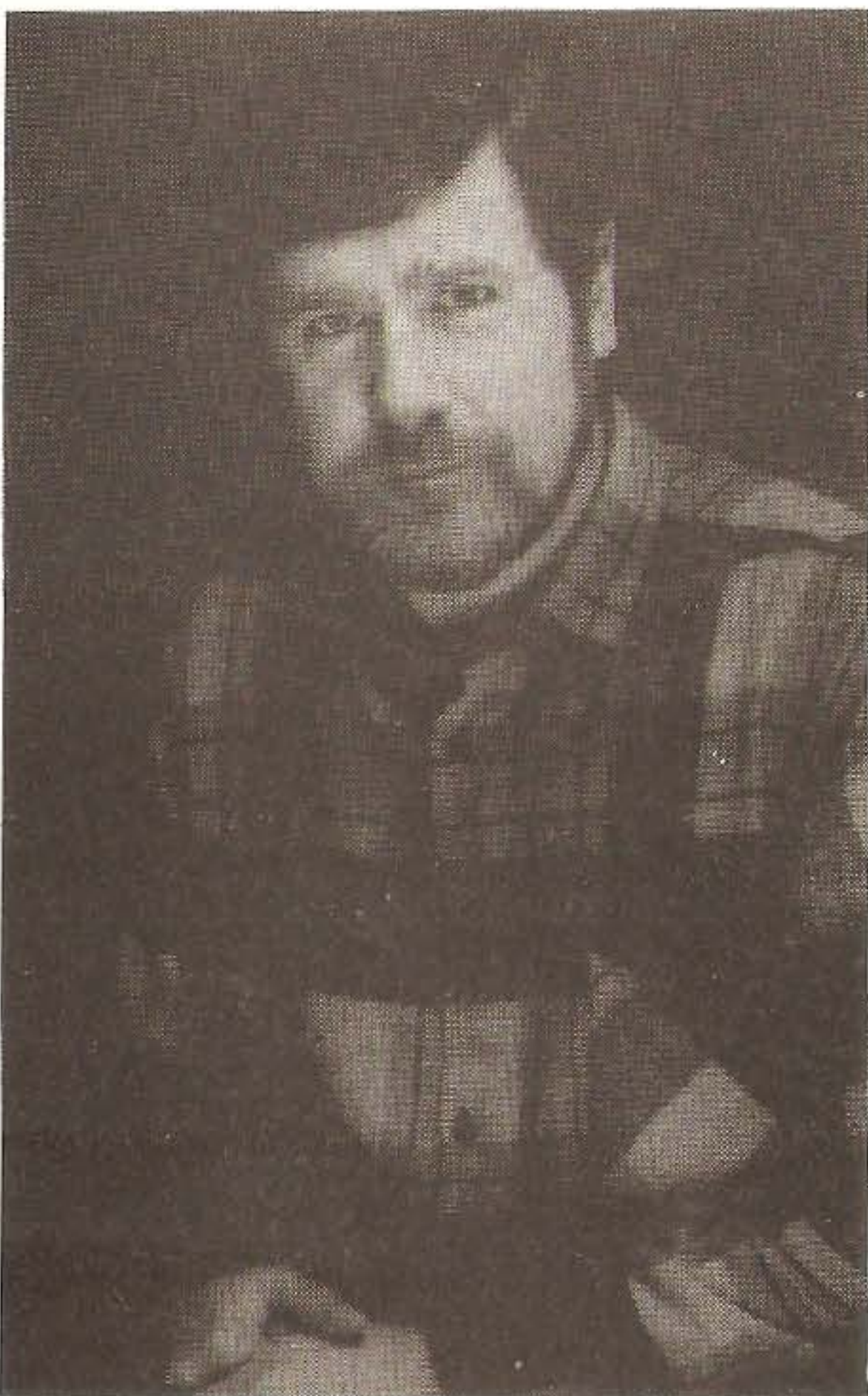
He also appeared in a five month tour of National Trust Properties playing 'Leonato' in 'Much Ado About Nothing'.

Discovering a voice of quite sizeable proportions and quality, he decided to develop this talent and studies with Lorenzo Medea in London.

Robert's acting career has seen him play such unlikely opposites as the 'Beast' in 'Beauty and the Beast', in the famous Players Theatre Pantomime of London, to the 'Angel Gabriel' in the 'Coventry Mystery' play.

His TV, film and video appearances include 'The Secret Army', 'A Question of Guilt' and 'The Professionals'.

Robert has also appeared in 'Escape to Athena', 'A View to a Kill', and a new John Cleese film 'A Fish Called Wanda'.



PETER KERR began his musical career as a boy chorister in St. Patrick's Cathedral, under the direction of Dr. George Hewson. He later studied singing with Frank Cowle in Dublin and Rudolf Pierney in London.

Peter is Ireland's leading oratorio and song recital tenor, appearing with choral groups throughout the country.

He broadcasts regularly on RTE radio and frequently appears as guest with the RTE orchestras.

He made his debut in June 1984 singing in Count John McCormack's Centenary Concert at the Queen Elizabeth Hall.

During 1986, Peter widened his operatic experience by playing 'Camille' in Lehar's 'The Merry Widow' and 'Peter Quint' in the highly acclaimed production of Britten's 'The Turn of the Screw' by the Opera Theatre Company.

Engagements in 1987 have included fine performances of Britten's 'Serenade', Bach's 'St. John Passion', Puccini's 'Messa di Gloria', and Bethoven's 'Choral Symphony'.

His solo recital and performance of Mendelssohn's 'Hymn of Praise' in the North Kensington Music Festival in London, led to offers of further work in England for 1988.

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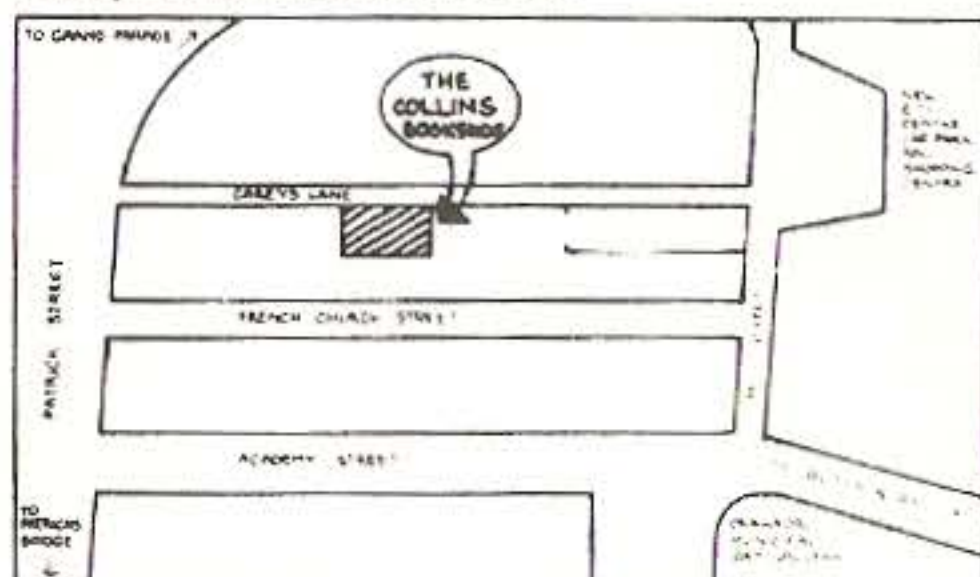
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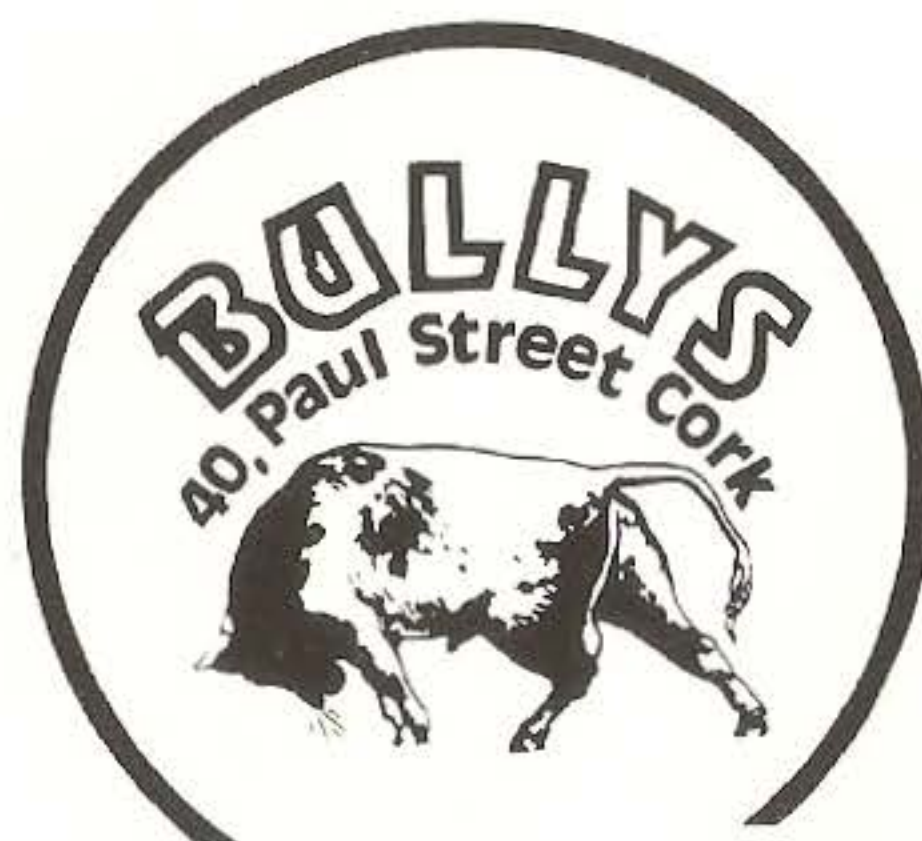
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SHEILA McCARTHY (mezzo, soprano) studied singing at Cork School of Music with Margaret Dillon. She won major prizes at Dublin and Cork Feiseanna including Mezzo-Soprano Gold Medal, Plunkett Greene Cup and Denis O'Sullivan Medal.

Sheila performed the roles of 'Mama Lucia' in 'Cavalleria Rusticana', 'Inez' in 'Il Trovatore', 'Giovanna' in 'Rigoletto', and 'Kate Pinkerton' in 'Madame Butterfly' with Cork City Opera. She has also performed the roles of 'Hermia' in 'A Midsummer Night's Dream' and 'Cherubino' in 'Marriage of Figaro' in England.

Sheila regularly sings in oratorio and has performed in Dublin, Wexford, Limerick, Waterford and Cork, in such works as Bach's 'St. Matthew Passion', Beethoven's Masses in D and C, 'Elijah', Dvorak's 'Requiem Mass' and Vivaldi's 'Gloria', with the RTE Chamber Orchestra.

Recently, Sheila performed with RTE Concert Orchestra in the Cork Opera House in 'The Passion of Joan of Arc' at the finale of this year's Film Festival.



NANCY LANE has a long standing association with Cork Operatic Society with links dating back to the old Opera House days before it burned down.

She is now Honorary Secretary of the Society.

Her roles cover straight drama, musicals, operetta and opera.

In opera, Nancy has appeared in 'Pagliacci' and 'Cavalleria Rusticana'.

Her straight drama with the Everyman Theatre includes 'The Lion in Winter' and 'My Three Angels'.

Her numerous musical roles for the Society include 'My Fair Lady', 'The Sound of Music', 'New Moon', 'Gipsy Love', 'Rose Marie' and 'Cowardy Custard'.

Nancy's most recent role was 'The Duchess of Plazatoro' in the Blarney Choral and Cork Operatic Societies' production of 'The Gondoliers'.

MICHAEL FINN has, for many years, been involved in Cork theatre and is recognised in all theatrical circles in the city.

His career began in the early '60s with the Cork Shakespearian Company, and was involved in all their major productions for a number of years.

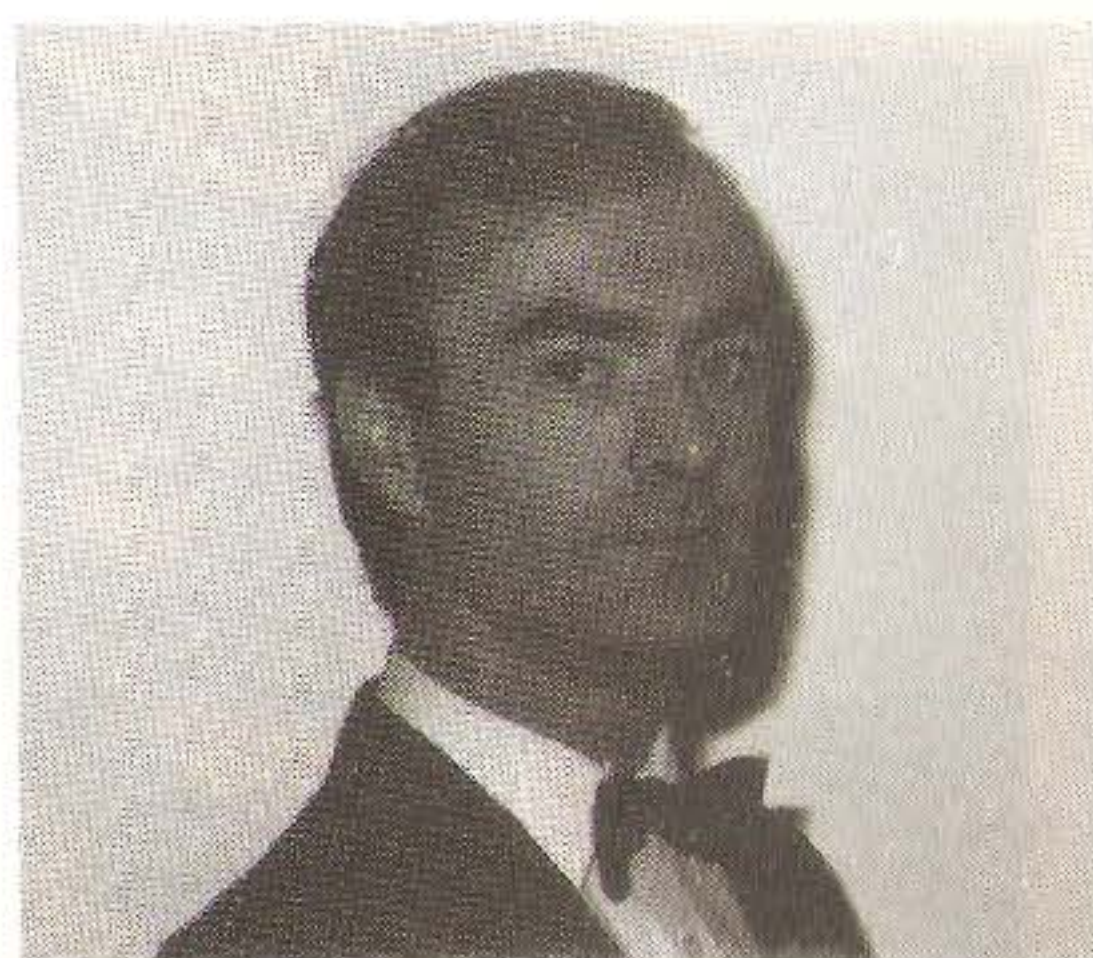
Michael was a founder member of the Cork Theatre Company and played 'Dr. Chasuble' in their first production, which was 'The Importance of Being Ernest'.

His major roles with the Company include 'The Pooka' in Flan O'Brien's 'At Swim Two Birds', a 'lawyer' in 'The Biko Inquest', and toured with the Company in their production of the restoration comedy 'The Country Wife'.

More recently, Michael has been working with the Everyman Playhouse in both an acting and a managerial capacity.

His principle roles with the Company were in their highly successful production of 'The Odd Couple', 'Drama At Inis' and 'Luther'.

Michael has always had a great love for Cork theatre and his recent unemployment has given him more time to pursue this to the fullest.



LIAM O'TOOLE has been a member of the Cork Choral Singers for the past eight years.

When the group travelled to London in March of 1978, he gave a solo performance in Westminster Cathedral.

He is at present studying with Maeve Coughlan, B.Mus., in the Cork School of Music. He sang with that school's production of 'Martha' in the chorus and also in the Dublin Grand Opera's production of 'Aida'.

He performed the lead tenor role in the combined Blarney/Cork Operatic Societies' highly successful production of Gilbert and Sullivan's 'The Gondolier'.

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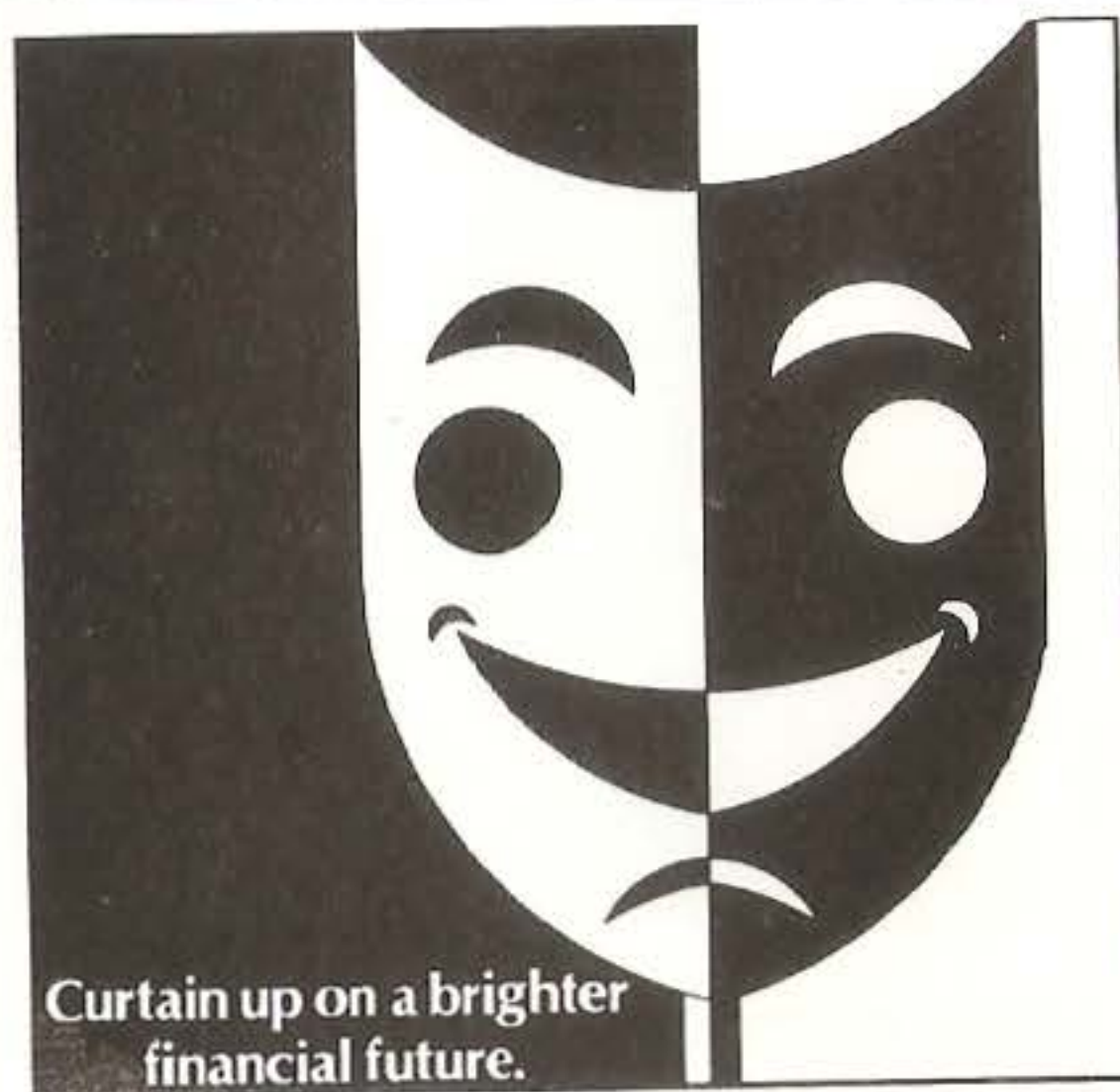
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The Irish Operatic Repertory Company has been formed to revitalise Operatic Theatre in our own city of Cork, to stop the endless flow of wonderful talent from our country and to lay a pathway for young talent to follow — giving cohesion and permanence to musical life in Ireland.

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We would like to invite all enquiries to the address on page 37, or simply telephone Cork (021) 276392.

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To these, we say "*thank you*" for 'THE MERRY WIDOW'.

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THE MERRY WIDOW

MUSICAL NUMBERS

No.

ACT I

OVERTURE

1. 'Pontevedro in Paris' (Cascada, Zeta and Ensemble)
2. Melos
3. 'A Highly Respectable Wife' (Valencienne and Camille)
4. 'So Many Men Admire Me' (Anna and Male Ensemble)
5. Melos (Ballroom Waltz)
6. 'You'll Find Me at Maxim's' (Danilo and Ladies)
7. 'It Goes To Show' (Anna and Danilo)
8. Finale, Act I (Anna, Valencienne, Danilo, Camille, St. Brioche, Cascada and Chorus)

ACT II

9. Opening, Act II
10. 'Vilja' (Anna and Ensemble)
- 10a. Reprise (Chorus)
11. 'Driving in the Park with You' (Anna and Danilo)
12. 'Women! Women! Women!' (Danilo, Cascada, St. Brioche, Zeta, Kromov, Bogdanovitsch and Pritsch)
13. Introduction to the Waltz Scene (Anna and Danilo)
14. 'The Waltz Scene' (Anna and Danilo)
- 14a. Melos
15. Romance: 'Flow'rs are Awakened in Maytime' (Valencienne and Camille)
16. Finale, Act II, Part One (Anna, Valencienne, Danilo, Camille, Zeta, Njegus)
17. Finale, Act II, Part Two (Ensemble)
18. Finale, Act II, Part Three (Anna, Valencienne, Danilo and Ensemble)
19. Finale, Act II, Part Four (Anna, Danilo and Ensemble)
20. Finale, Act II, Part Five (Ensemble)
21. Entr'acte

ACT III

22. Opening Dance
- 22a. Melos
23. The Grisettes' Song (Valencienne, Lolo, Dodo, Jou-Jou, Frou-Frou, Clo-Clo, Margot and Ensemble)
- 23a. Reprise: 'You'll Find Me at Maxim's' (Grisettes and Danilo)
24. The Merry Widow Waltz (Anna and Danilo)
25. Finale, Act III (Ensemble)
26. First Curtain Call
27. Second Curtain Call
28. Play-Out

Directed & Choreographed by.....DAVID GORDON
 (by kind permission of the Irish National Ballet)
 Musical Director DONAL O'CALLAGHAN, M.A., B.Mus.
 Assistant Director & Choreographer EILEEN CROSBIE
 Sets Designed by PATRICK MURRAY
 Stage Director JIM NEWMAN
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ORCHESTRA

Leader: Adrian Petcu

1st Violins..... Adrian Petcu (Leader), Collette O'Brien
 Una Kindlon, Dara O'Connell
 2nd Violins..... Cornelia Zanidache, Mary MacMahon, Eithne Willis
 Violas..... John Vallery, Constantine Zanidache
 Cellos..... Gerard Kelly, Joan Scannell, Carol O'Connor
 Double Base Conor O'Ceallachain
 Flute Eibhlin Grant-Kelly
 Oboe..... Coral O'Sullivan
 Clarinets Michael Lynch, Patrick O'Keeffe
 Bassoon Bernard Casey
 Horns..... Katherine Weldon, Declan McCarthy
 Trumpets..... Carbry O'Sullivan, Mark O'Keeffe
 Trombone..... Michael O'Callaghan, Liam Nolan
 Percussion..... Jimmy Hynes

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THE MERRY WIDOW

CAST

Anna (Madam Glavari)	MARY McSWEENEY
Danilo (Count Danilovitsch) (Attaché at the Pontevedrian Embassy in Paris)	JOHN O'FLYNN
Valencienne (The Ambassador's Wife)	DEIRDRE CROWLEY
Camille (Count de Rosillon)	PETER KERR
Baron Zeta (Pontevedrian Ambassador in Paris)	DES MANAHAN
St. Brioché (Diplomat Guests at the Embassy)	ROBERT CAVENDISH
Olga (Wife of Kromov)	SHEILA McCARTHY
Njegus (Baron Zeta's Factotum)	MICHAEL FINN
Cascada (Diplomat Guest at the Embassy)	LIAM O'TOOLE
Praskovia (Lady Guest at the Embassy)	NANCY LANE
Bogdanovitsch (Attaché)	PAT SREENAN
Kromov (Attaché)	LAURENCE CORBETT
Sylvia (Lady Guest at the Embassy)	ANN JENNINGS
Pritsch (Attaché)	SEAN HEALY

SINGING GRISETTES AT MAXIM'S

Lolo	FIONA BARRY STOLWYK
Dodo	HELEN KELLEHER
Jou-Jou	LUCIA MULCAHY
Frou-Frou	CHARLOTTE O'CONNOR
Clo-Clo	PEGGY RYAN
Margot	MARTINA GLEESONOVITSCH

DANCERS

Mary Burke, Elaine O'Connor, Liza McCarthy, Fiona Corcoran
Anita Milner, Elaine Looney

SCENES

- Act I: A salon in the Pontevedrian Embassy in Paris.
Act II: The gardens of Madam Glavari's residence, early the following evening.
Act III: The same, a la Maxim's, later that night.

Period: The turn of the century.

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Assistant Chorus Master..... JOHN BROWN

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Chorus Administration..... PAT WALSH
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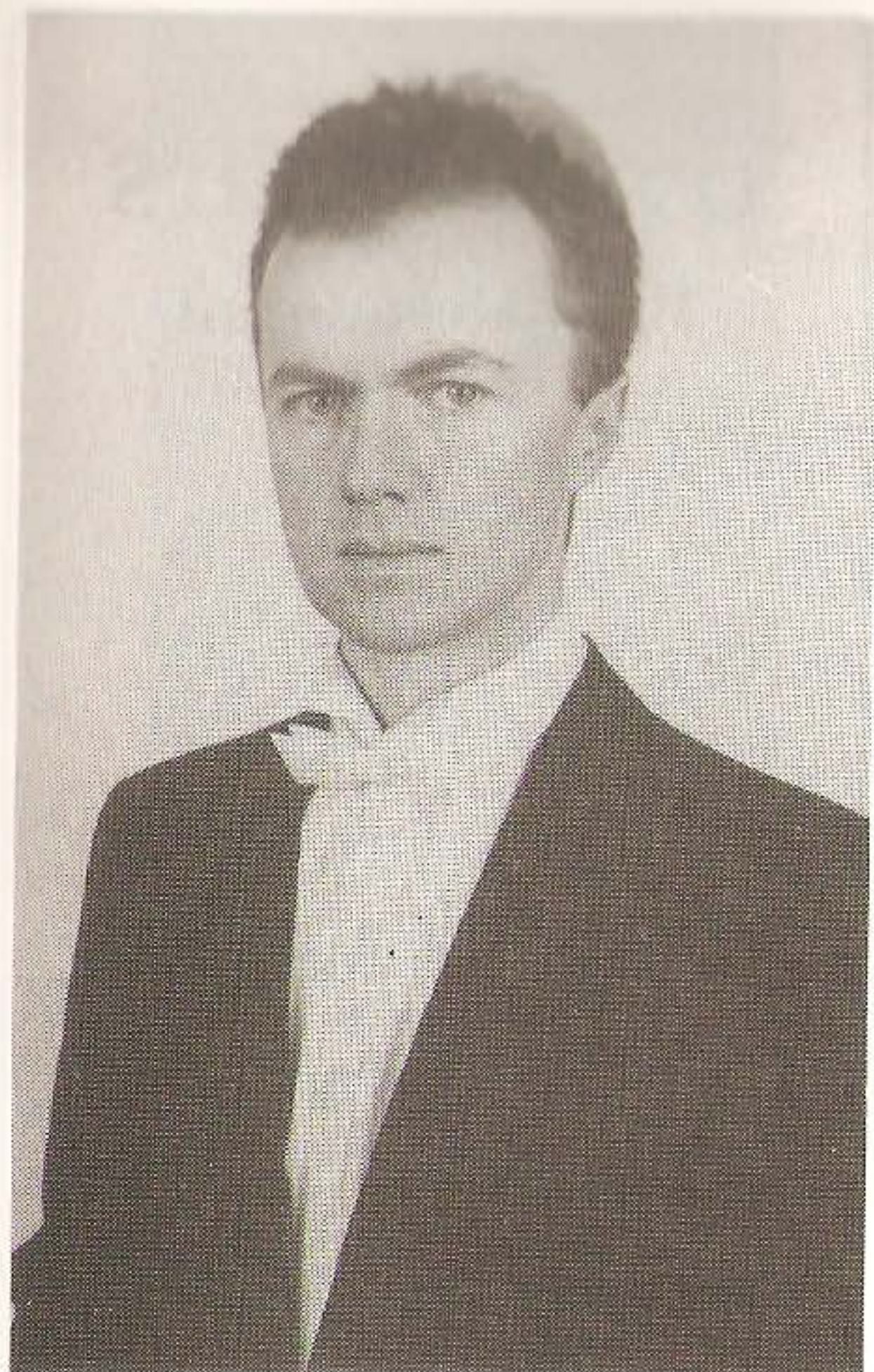
LADIES CHORUS:

Ann Harrington
Aoife Minihane
Peggy Ryan
Pamela McDonald
Ruth Butler
Mona Mullane
Marie Mullane
Helen Kelleher
Lucia Mulcahy
Sheila Dullea
Una Long
Pat Walsh
Eileen Seymour
Miriam Seymour
Betty Cotter
Therese Daunt
Kay Deering
Christine O'Sullivan
Bernie Amberson
Collette Healy
Dympna Ormond

Monica Jones
Frances Thompson
Alice O'Connell
Imelda Long
Therese Barry
Fiona Barry Stolwyk
Ann O'Toole
Mary Cogan
Charlotte O'Connor
Catherine O'Brien
Ursula Conway
Maureen Browne
Niamh Murray
Noreen Cronin
Mary Spillett
Rosemary Kirby
Yvonne Ormond
Elma Mullins
Pauline Ryan
Siobhan Harris

MEN'S CHORUS:

David O'Flaherty
Larry Lingwood
Mark Pinfield
Dan Breen
Larry O'Shea
Eddie Cogan
Francis Hegarty
John Ormond
James Meade
Don Lynch
Martin Gleeson
Terence O'Keefe
Charles McCarthy
Noel Tangney
Don Hegarty
Liam O'Toole
Michael Mullane
Ronan Dynan
Tom Desmond
John O'Shea
Sean McCarthy



DONAL O'CALLAGHAN played percussion for many years with the Cork Youth Orchestra and the Irish Youth Orchestra, taking tuition from Joachim Weiland at the Royal Irish Academy of Music. He studied trumpet at the Cork School of Music with William McCarthy and later with Jozsef Csibi of the RTE Symphony Orchestra. He received the B.Mus. and M.A. Degrees at UCC with first class honours, winning a University prize for distinction and spent a year studying at Copenhagen University, while continuing his trumpet studies at the Royal Danish Conservatory.

On his return, Donal taught in the Music Department of UCC and played as Deputy Percussionist with the UCC Symphony Orchestra. At this time he directed several choirs, among them Madrigal '75 which won the highest acclaim both in Ireland and on the Continent.

He studied conducting with Janos Fürst for four years and in 1985 went to Berlin where he conducted Spanischer Chor Skt Afra, sang tenor with the Berlin Philharmonic Chorus and saw 60 different productions at Deutsche Oper, returning to Cork with renewed interest in the operatic field. Donal is now Musical Director of the Irish Operatic Repertory Company and has recently been awarded the Fleischmann prize for his contribution to music in Cork.



ADRIAN PETCU, born in Rumania, received his diploma in 1968 from the Academy of Music (Ciprian Porumbescu), Bucharest. From then until 1977, he taught in a special school for gifted children. Some of his students went on to represent Rumania at international competitions.

While at the school he founded and coached the Music Lyceum Chamber Orchestra which won the Golden Lyre International Competition in Poland in 1968.

Whilst in Rumania he was a member of several professional Chamber and Symphony Orchestras with whom he recorded and toured extensively.

Adrian moved to Ireland in 1977 to join his wife Ruxandra Colam who plays with the Academica String Quartet, well known to Irish audiences. They now have two children.

Adrian was appointed Senior Lecturer in violin at the Cork School of Music and head of strings department in 1982.

As a member of the Jupiter Ensemble he has performed throughout Ireland and recorded with RTE.

He presently tutors the Irish Youth Orchestra.

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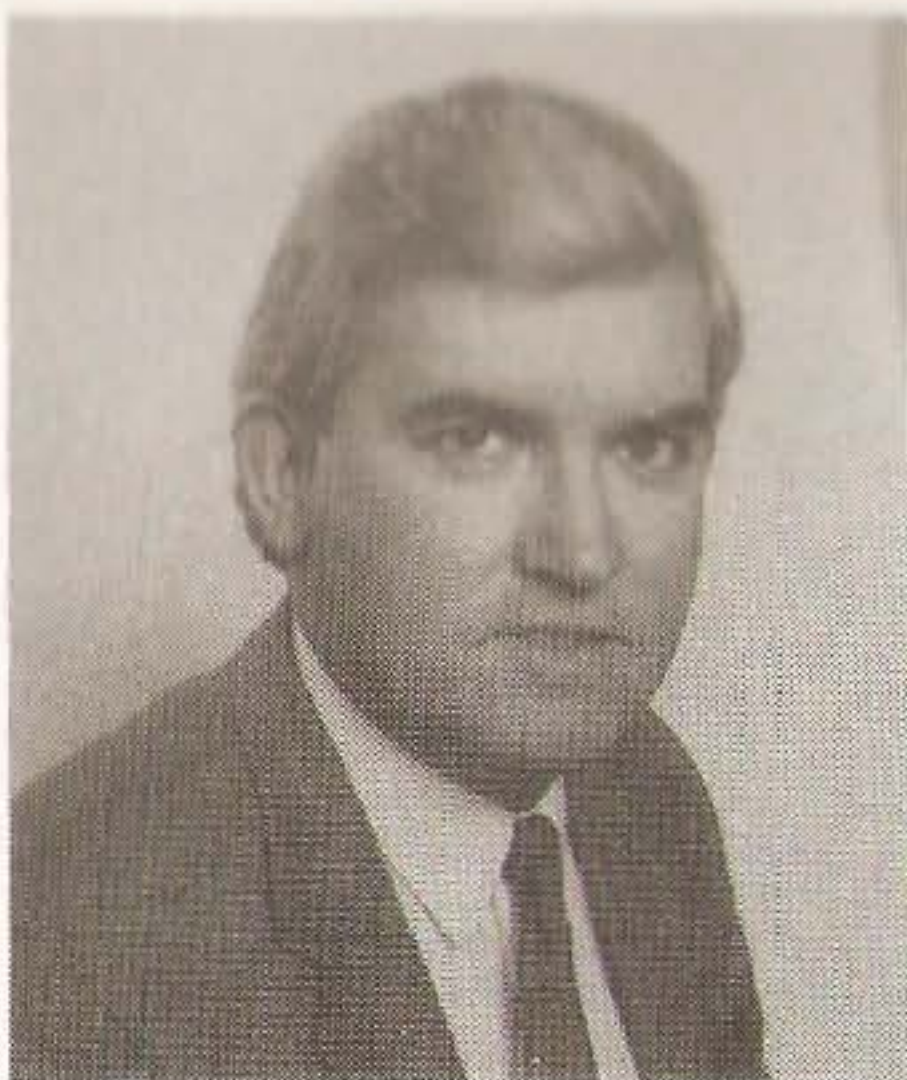
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PAT SREENAN (baritone) studied singing with Margaret Dillon at the Cork School of Music.

He won major prizes at Feiseanna, and was a finalist in the Golden Voice of Ireland Competition. He has also been on RTE broadcasts.

For the past few years Pat has been concentrating on stage work (operettas/musicals) and cabaret. This year, he played the part of 'Red Shadow' in Fermoy Choral Society's production of 'The Desert Song'.

Pat played the male leads in 'Oklahoma', 'Showboat' and 'Oh Susanna'.



LAURENCE CORBETT was born in Cork in 1964. After finishing second level education he studied Science at University College Cork where he became interested in Choral Music.

He has appeared with the UCC Choir, the Irish Youth Choir and the Galway Baroque Singers.

He is at present studying singing under Maeve Coughlan. This will be his stage debut.



ANN JENNINGS is a graduate of Maynooth with a degree in Music and an H.Dip. in Ed. She studied singing for a year in Dublin. Ann has been involved with a number of amateur musical and dramatic societies mainly as Musical Director, but went back on stage again last year. She played the leading role in 'Annie Get Your Gun' and other roles such as the 'mother' in Carlos Menotti's 'Amahl and the Night Visitors', the lead role in 'The Birdseller' and 'In Blossom Time'.

Ann has been invited to take a lead role in a new Society formed this year in the Kildare/Carlow area which will be using professional musicians and performers. She has won the Light Opera cup in Arklow two years running and also in Sligo. Ann is based in Kildare and teaches musicianship and choir, also piano, violin and guitar.



SEAN HEALY began his acting career with the Cork Shakespearean Company (The Loft) and has played in many Shakespearean productions.

He was a pupil of the Cork School of Music drama class under the direction of the late James Stack.

Sean joined the Cork Theatre Company in 1980 when it was formed and has played in their productions of 'The Importance of Being Ernest', 'The Shaughraun', 'Comedians', 'At Swim Two Birds', 'Petty Sessions', 'I Do Not Like Thee Doctor Fell', 'The Silver Dollar Boys', 'The Birthday Party' and, most recently, in John B. Keane's 'Moll'.



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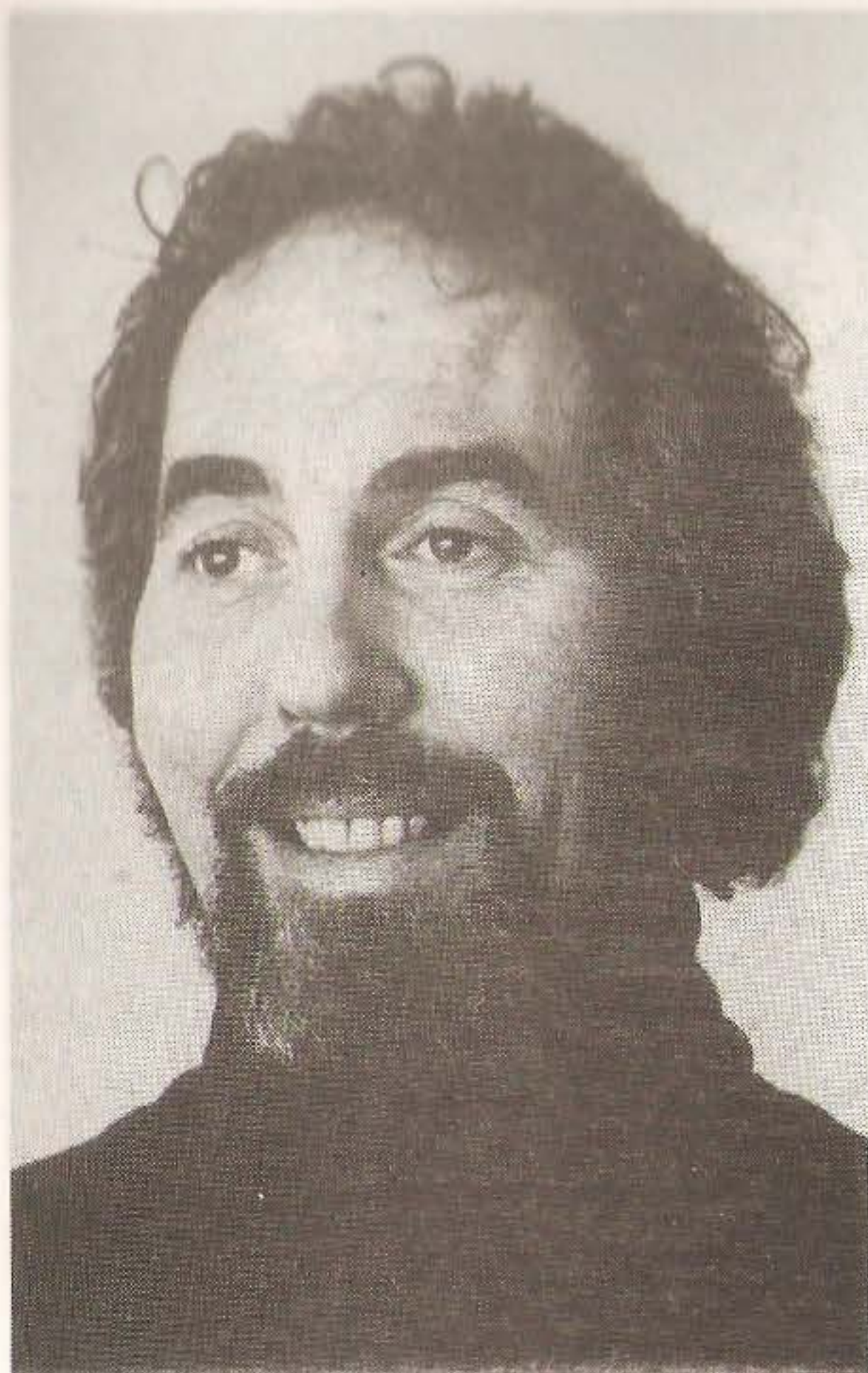
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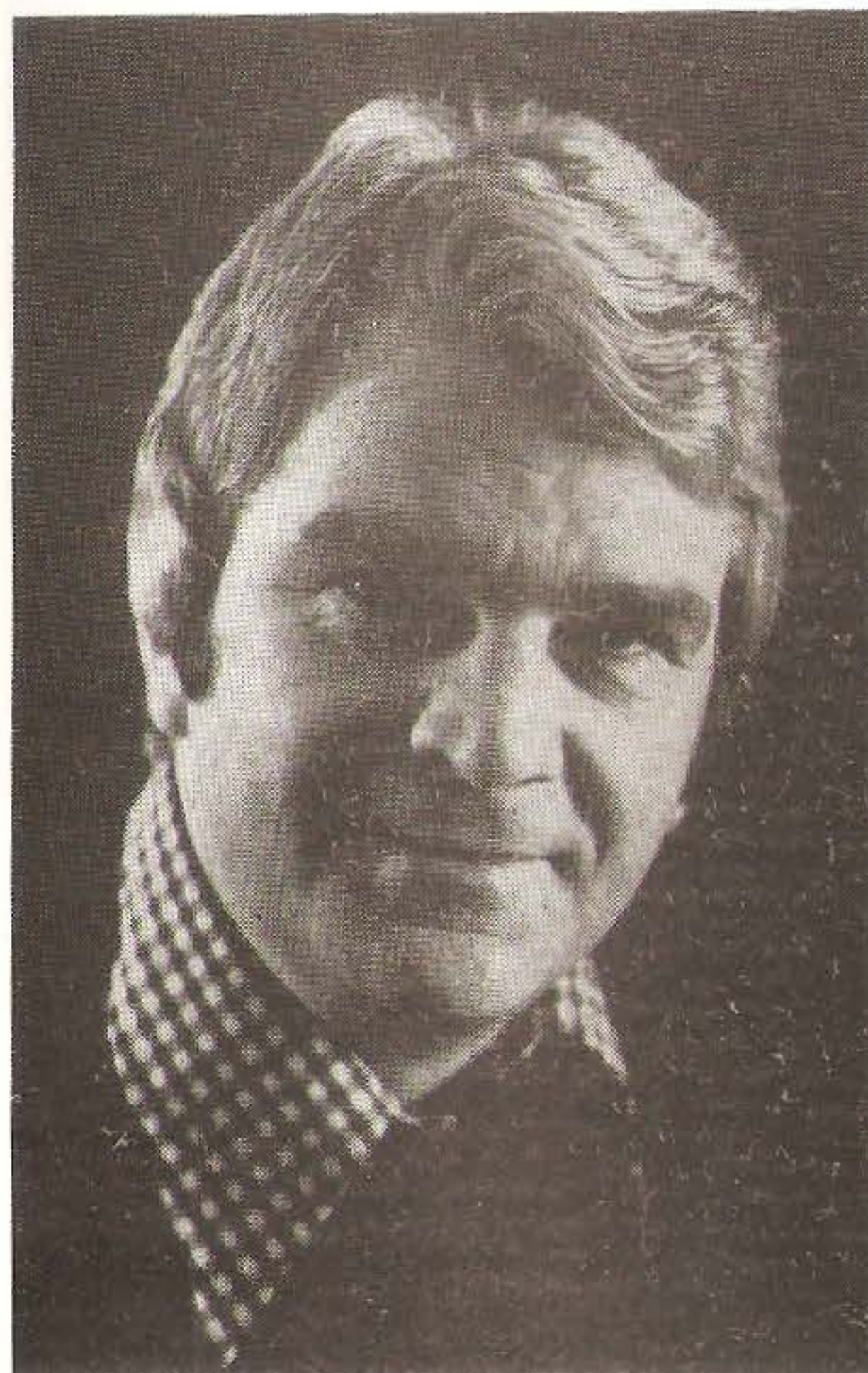
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DAVID GORDON, born in Belfast, studied piano and singing at the Royal School of Church Music, and sang at the Coronation of Queen Elizabeth II. When David's voice broke he took up dancing. He won a scholarship to study at the Royal Ballet in London, studying for three years. He then joined the Royal Ballet where he worked through Corps de Ballet to soloist and eventually to Assistant Ballet Master. During this time, he toured Europe, Japan, Egypt and America, working with some of the world's greatest ballet dancers including Nureyev and Fonteyn.

David came to Ireland in 1972 to assist Dr. Joan Denise Moriarty in establishing the Irish National Ballet where he has been Ballet Master for the last 15 years taking in extensive tours of Ireland, Yugoslavia and America. He has produced and choreographed shows including box office hit in Cork 'The Boyfriend', 'The Boys of Syracuse' and 'Hair'; has also choreographed 'Cinderella' for Cork Ballet Company and several works for Irish National Ballet; for the past several years has choreographed the pantomime in Cork Opera House. He has also produced for TV in the North and South of Ireland, as well as some amazing fashion shows. He choreographed the opera 'Rigoletto' for the Cork Opera Company and most recently the highly successful Gilbert and Sullivan's 'The Gondoliers'.



PATRICK MURRAY (Designer), who is from Cork, studied at the National College of Art, and later in London.

He has been associated with Dr. Joan Denise Moriarty for over twenty years, during which time he has designed scenery and costumes for almost all her productions.

In addition to the Ballet, he has worked with the Wexford Opera Festival, the Dublin Grand Opera Society and the Arts Council of Northern Ireland.

His sets have been seen at Dublin's Abbey Theatre, also in London, and in the USA.

He was appointed designer for the Rosc exhibitions in 1972, 1976 and again in 1980, and he also lectures annually in stage design at Gormanstown College.

In 1983, he became one of the founder members of Cork City Opera and has designed four productions for them.

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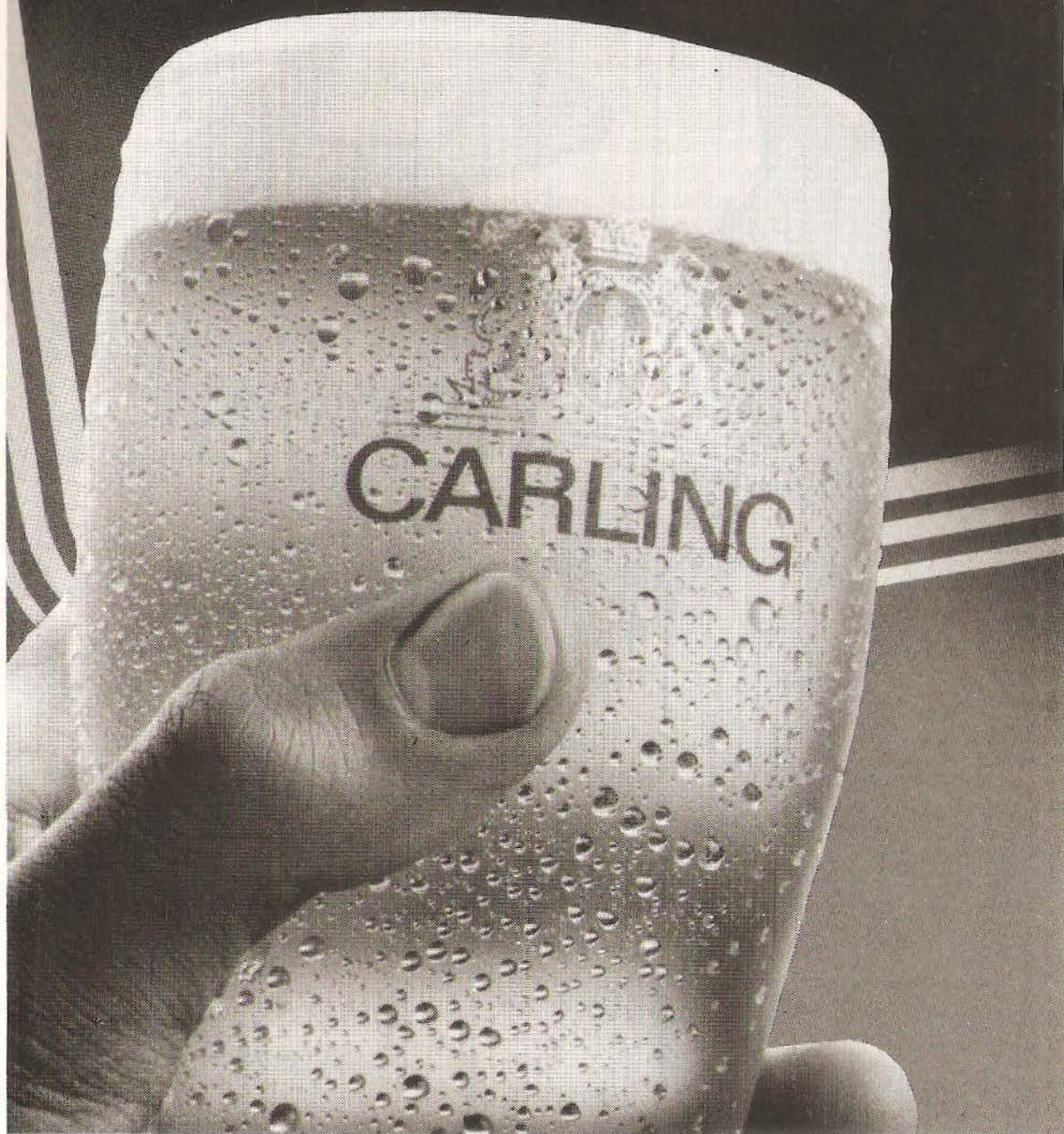
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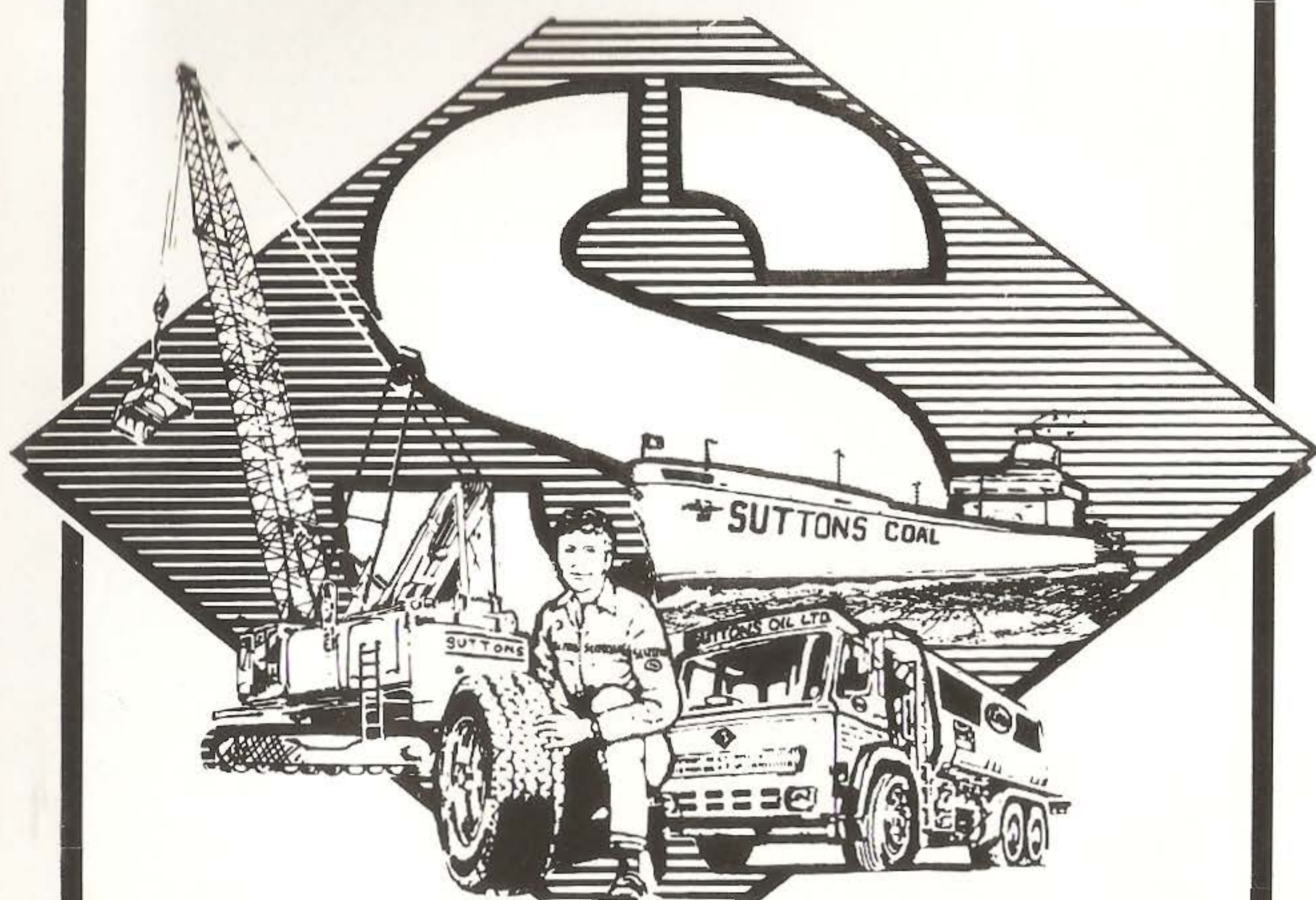
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ANNABEL ADAMS studied at the Royal Manchester College of Music, and also obtained her LRAM in accompaniment.

Before moving to Ireland in 1974, she was repetiteur for the Opera Group at the City of Leeds College of Music.

She now teaches at the Cork School of Music, and during the past year she has played for many visiting singers in operatic concerts around the country.

EILEEN CROSBIE joined the Joan Denise Moriarty School of Dancing at the tender age of 11 years and the following year was in the production of 'The Sleeping Princess'. She appeared in ballet productions every year after that as well as in various shows with the Operatic Society and Collins Barracks. The Irish National Ballet Company was founded and Eileen was successful in her audition. She enjoyed several years with the Company, touring Ireland many times and also an extensive tour of Yugoslavia.

Eileen left the Company in 1977 to be married and moved to America for one year. During this time she assisted and rehearsed the show 'Pippin', in which the Montforts also appeared, and which eventually came to Ireland.

On her return from America, she assisted David Gordon in 'The Boys of Syracuse'. She rejoined the National Ballet Company and danced in the 'Nutcracker Suite'. Eileen also choreographed the show 'Rosemarie' for the Cork Operatic Society and guested with the 'Cork Examiner' in the 'Tops of the Town'.

Most recently, she delighted Cork audiences as the Spanish dancer in 'The Gondoliers', produced and directed by David Gordon. Eileen was invited to be the Assistant Director and Choreographer for 'The Merry Widow'. We are delighted to have her with us.

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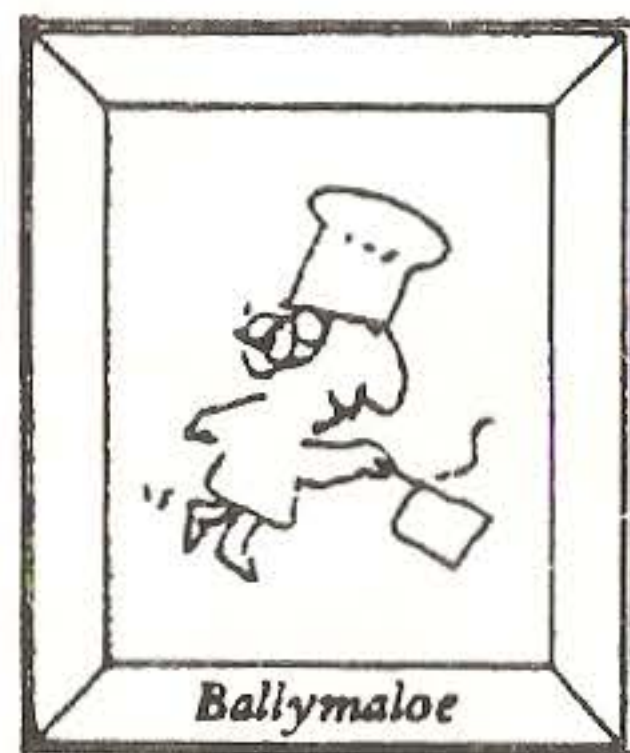
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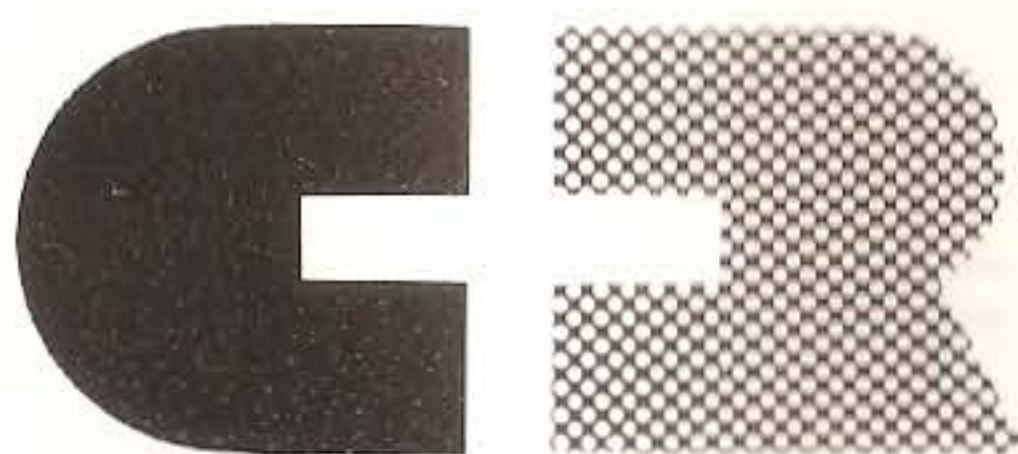
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